sort of Dionysiac priest, not very enlightened, but ready to abate some of the extreme dogmas of his creed if he may keep the rest. Cadmus, quite a different character, takes a very human and earthly point of view: the God is probably a true God; but even if he is false, there is no great harm done, and the worship will bring renown to Thebes and the royal family. It is noteworthy how full of pity Cadmus is—the sympathetic kindliness of the sons of this world as contrasted with the pitilessness of gods and their devotees. See especially the last scenes of the play. Even his final outburst of despair at not dying like other men (p. 80), shows the same sympathetic humanity.

Pp. 17 fin. 11 21.5'' 262.—Pentheus, though his case against the new worship is so good, and he might so easily have been made into a fine martyr, like Hippolytus, is left harsh and unpleasant, and very close in type to the ordinary "tyrant" of Greek tragedy (cf. p. 46). It is also noteworthy, I think, that he is, as it were, out of tone with the other characters. He belongs to a different atmosphere, like, to take a recent instance, Goethe in Faust or *Michael Angelo*.

P. 19. l. 263. Injurious King, &c.]—It is a mark of a certain yielding to stare convention in Euripides' later style, that he allows the Chorus Leader to make remarks which are not "asides," but are yet not heard or noticed by anybody.

P. 19, l. 264. Sower of the Giants' sod.]—Cadmus, by divine guidance, slew a dragon and sowed the teeth of it like seed in the "Field of Ares." From the

teeth rose a harvest of Karth-
born. or "Giant[1]*
warriors, of whom Eclilon w«t% one.